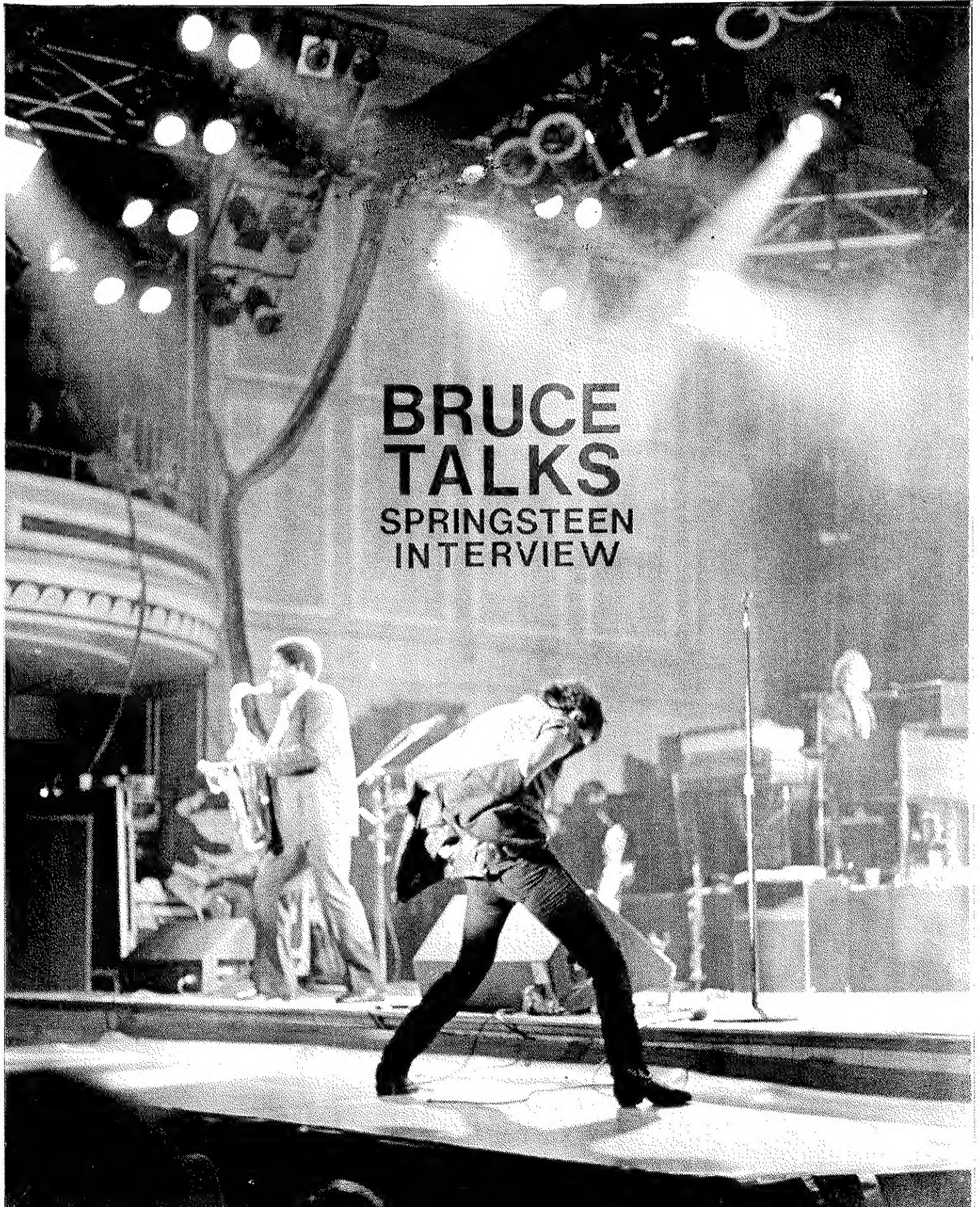


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AS REQUESTED AROUND THE WORLD

## BRUCE TALKS SPRINGSTEEN INTERVIEW



# DEDICATION

Do I Have To Say Their Names?

THANKS to some of the best people around:

Miss Chief Mischief: Noeleen Murphy (assistance and bossing)

John Marriott (directing and creativity)

Baron De Beauvoir (accommodation and frivolity)

Jon Beaver

Mats Ericsson

Mighty Max Soden

Ria Aeschlimann

Albert v/d Sanden and friend

Holly Cara and Kim Mount

Neil Hilton

The Tea Pot Man

Kevin Penney

Stu "Bruceness" Reid

Rick Leclerc

Geoff Nagle

Paul Lucas

George Hill

Mike Zabaroff

Lawrence Kirsch

John Hatton →

J.C. Enterprises

Jeremy Benson

John Stephenson

Mark Hollingsworth

Deborah and Laura Greaves

Lynne Ahmes

Julie Butters

Wendy King

Nigel Nolan

David Finger

John Hersov and Rod

John Carlin

Roger Scott

Dave Marsh

Roy Carr

Jenny Tarring

Patrick Humphries

Cynthia "Thrills" Rose

Vera Dehnke

Greg Turnbull

Mike and Christine McGuigan

Rena Huerttlen, Ilona & Hubert

Tobi Smiler and Wolfgang

Peter Bushoff

Martin Eagles and Marianne

Phil, Bob and Dennis

Mary Speed

Dawn McHugh

Pete Jackson

Gary "Candy's Room" Desmond

Charles "Backstreets" Cross



The Royal Free Hospital Radio  
Nina and Maria (and Channel 4?!)  
...and everyone else.

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CMS

Silver Collins & Co. Ltd.  
Crawley Teachers Centre (the  
Darkroom on the edge of town)

Dan French 64 Rozel Court  
17 De Beauvoir Road  
London N1 5ST  
England

# RENDEZVOUS



(THERE AIN'T NO  
CURE FOR THE...)

## SUMMERTIME BRUCE

Bruce Springsteen and the E Street Band returned to the States last June after completing their highly successful two-month tour of Europe and Britain, and prepared for a summer tour of the U.S. Following the first series of shows in New Jersey and Philadelphia in early July, Bruce had to postpone several dates due to a second bout of exhaustion. These were re-scheduled and the tour finished in Cincinnati, Ohio on 15 September, completing almost a full year on the road. Plans to visit Australia, Japan and Canada have been postponed.

## "SANTA CLAUS" REVISITED

A Christmas compilation record, "In Harmony 2" (CBS 85451) was issued in December, including a version of "Santa Claus Is Coming To Town" recorded live by Bruce Springsteen and the E Street Band in 1975 at Greenvale, New York, originally released in 1976 in promotional form only. Despite reports of a single, "Santa Claus" is only available on the LP, apart from promotional singles, possibly at Bruce's request.

## CADILLAC RANCH

The fourth single to be released from "The River" was "Cadillac Ranch"/"Wreck On The Highway" (CBS A1557) issued in the autumn of 1981.

## GARY "U.S." BONDS

After two London shows last August, Gary and his band toured Britain in November, following the autumn release of a "Greatest Hits" album (Ensign ENGY 506). A second LP with Bruce and the E Street Band is due.

## BAND NEWS: ACTION IN THE STREETS

Bruce and the band have been back in the studio since New Year, recording tracks with Gary "U.S." Bonds for his second album, to be produced by "Miami" Steve Van Zandt. Bruce is also working on new songs for a sixth Springsteen LP. Despite talk of a live record from the 1980-81 tour, there is no indication of any forthcoming live album. Although offers have been made to book the band for summer shows, there are no plans for any concerts or tours from the full E Street Band.

Other members of the band are involved in solo projects. "Miami" Steve has completed a solo LP with various Asbury Jukes and featuring Bruce on backing vocals.

"Professor" Roy Bittan has been playing piano on tour with Stevie Nicks after guesting on her "Belladonna" album (WEA K99169).

Clarence "Big Man" Clemons formed his own band, C.C. and the Red Bank Rockers, for playing club dates between E Street Band commitments.

\*\*\*\*\*

DAVE EDMUNDS released the song Bruce wrote for him, "From Small Things Big Things Come" on his Arista LP "DE 7th" (SPART 1184).



# U.S. TOUR \* HIGHLIGHTS

2nd Half : June - September 1981

THE PROMISED LAND (slow version)  
BROTHER JOHN IS GONE

with Jackson Browne

JOLE BLON

THIS LITTLE GIRL

both with Gary "US" Bonds

I DON'T WANT TO GO HOME

with Miami Steve Van Zandt

with Southside Johnny

JERSEY GIRL

with Tom Waits

RAMROD (slow version)

AROUND AND AROUND

I'M OLD ENOUGH TO GET MARRIED

TWIST AND SHOUT (long version)

DETROIT MEDLEY

with Mitch Ryder

FOR YOU

SEA CRUISE

DEPORTEE

BALLAD OF EASY RIDER

PROUD MARY

MONY MONY, SUMMERTIME BLUES, RAVE ON, QUARTER TO THREE, and more!

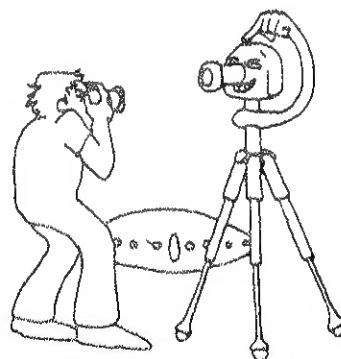


Lawrence  
Kirsch/  
Sparrow Photos

## Pete Still Photography

6a Waldegrave Road. Crystal Palace. London SE19 2AJ.

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# HOW TO SAVE MONEY FOR THE NEXT BRUCE SPRINGSTEEN TOUR

( A GUIDE TO MONEY MANAGEMENT )

## Introduction

Are you like those of us who mean well but somehow squander cold hard cash on frivolous ventures? Cash that could be put to good use during the Next Bruce Springsteen Tour?

Well, we too were in your position. Until, that is, we sat down and drew up this fool-proof plan to avoid mismanagement of funds...

## PART ONE: Choosing Employment

If you're like most younger Springsteen fans, you may be contemplating the choice of a meaningful career. This is not the time for such folly. In times of Upcoming Tour the word is MONEY and lots of it, no matter what.

Consider those who blew it all away Last Tour. In the interim they've had the opportunity to start whole new careers, so that by the time the Next Tour begins they will be financially secure at their workplace. The lesson to be learned here is: obtain decent-paying employment or take a plethora of jobs at the same time.

Take the case of Subject A. She's taken a job with a decent salary at a dreadful, boring factory, at which she manufactures dialysis disposables. Her work day is full of drudgery but it's all for Bruce. This keeps her going.

Subject B is by day a typist and by night a waitress. On weekends she is a companion to an eighty-year-old senile woman whom she has taught to sing "Born To Run". (At press time, the woman has begun her own Bruce Fund and

now religiously saves her social security checks.) Subject B has learned to do with little sleep.

Both Subjects A and B plan to do something constructive with their lives but are holding off until The Tour is over. There is a certain advantage to employment that holds absolutely no future. While Subjects A and B might hesitate to jeopardize promising careers, they will have no qualms whatsoever about arriving late or not at all at their respective workplaces. Once The Tour begins, there will be nothing lost when both are terminated due to tardiness and absenteeism.

## PART TWO: Maintaining Employment

If you are one of the lucky ones with an established career, your biggest concern is to save sick days for The Tour. This involves a certain amount of sacrifice. Don't get sick. If you do, come into work anyway, no matter how wretched you may feel.

How to keep going when deathly ill involves things like chanting the lyrics of "The Promised Land" over and over to the dismay of your co-workers. Just remember it's all for Bruce; unquestionably a worthy cause.

## PART THREE: Do's and Don'ts of Spending

Obviously you're going to have to spend some money during these frugal times. The question is on what and why. The important thing is The Tour. Everything is relative to The Tour.

For instance, buying gasoline to get to work directly affects your earning capacities, therefore, do buy gasoline. Limit your travels

outside of the workplace, except an occasional side trip to view Bruce's house if geographically feasible. This can serve to keep up morale.

Food is a definite consideration. A simple rule of thumb is to eat only enough to keep you going at the workplace. Subject A suggests Morning Thunder Tea (a staple for many Springsteen fans) and listening to "Greetings From Asbury Park, N.J." to replace a hearty breakfast. When hungry, instead of a snack, reach for an album or a tape. You'll be surprised at how well this works.

We have developed this handy checklist to guard against frivolous spending. Memorise it and call upon it as often as needed.

1. Do you have the item already? if so, go no further. (Subject A contemplated buying a pair of shoes. Then she thought, "This pair of shoes is valued at two Springsteen concerts. I already have one pair of shoes; therefore I don't need another." Subject A thus avoided needless spending through rational thinking.)

2. How much do you need this item? Can you live without it? You've lived without it so far. Chances are you can continue to do so. (Subject B wanted to purchase a toaster, but made the decision not to based on the premise put forth in Question #2. She had never had one and had grown accustomed to holding bread on a fork over the open flame of her gas stove. She figured that she could go on in this manner until The Tour ended.)

3. Utterly frivolous spending: records, books, long distance calls to discuss Bruce and related topics, other concerts (excluding Beaver Brown) and suchlike. These expenses are totally inconsequential and the purchase of such items is not encouraged and certainly not in keeping with the teachings of this book. Remember, it's all for Bruce. The Tour is of the utmost

importance. Everything is relative to The Tour. To paraphrase: if it can't be tied in to The Tour, forget it.

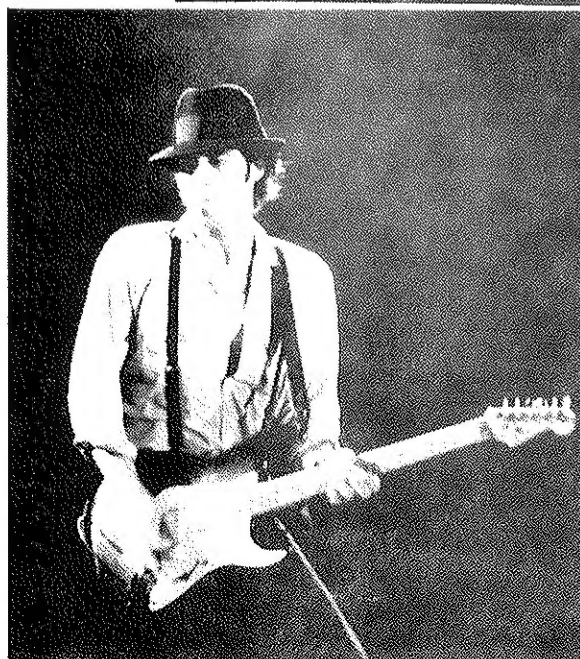
If you follow these simple guidelines, you cannot fail to save vast amounts of money. Spend it wisely when the time comes. More on this in the sequel to this volume, tentatively titled "How To Manage Funds While Following The Tour (A Guide To Life On The Road)".

See you in the orchestra seats.

Kim Mount and Holly Cara  
Breathless Productions 1980

221 Dean Street  
Apt. 2  
Brooklyn  
NY 11217  
USA

Geoff Nagle



Geoff Nagle

# ————SPIRITS IN THE WRITE————

ATTENTION ALL BROOOCE (U.K. VARIETY) FANS:

I would just like to say first of all, after visiting your country for the first time, that I found it charming and quite different. And after seeing Bruce for the 3rd, 4th and 5th time over there (and getting to meet the man himself), I threw out all stories I heard about English crowds. They rate right up there with the best! I was sceptical at first, but when after the first three minutes at Wembley I saw everyone up and dancing and singing along, I knew there was no doubt in my mind at all. Everyone stand up and take a bow. Hope he makes it back there soon, and so do I.

When I first started listening to Bruce I thought my loyalty and fanatic outlook towards him was just an isolated case, but as I found out it's not isolated. People change their lifestyles because of him. There has to be more than music when it comes to this. I think he unlocked something in our hearts and souls, that'll be with us for the rest of our lives.

Rick Leclerc, Winnipeg, Manitoba, Canada

Did you hear about Bruce's comment at Meadowlands about how weird we are over here ("It's different from New Jersey!!")? I'm not sure if I like that. I don't know if I believe what he told Roger Scott about the UK shows being the highlight of the world tour so far - it seems a bit much to ask. I hope he wasn't just trying to humour us all by saying that. I always thought he and the band were home-loving boys at heart, so I don't think we can have changed them by that much.

I think there's too much pressure on Bruce at the moment. The next couple of years will be really testing - not musically, we know he can cope with that, but the physical and mental demands on him must now be so enormous. What do you do if you feel tired one day and several million people refuse to allow you to feel tired? We'll have to wait and see what happens.

Mike McGuigan, Cricklewood, London

Many years ago Bruce and I used to go to school together in Asbury Park. We were never the closest of buddies, 'cos he had his bunch of friends and I had mine, but we knew each other to talk to. We even used to do religious knowledge in the same grade.

Many years later me and the boys still got to see Bruce, when we used to spend our nights drinking at the bar belonging to Antonio, down on Main Street. Bruce didn't often turn up, about once a month, 'cos he was kinda busy playing in bands. We used to think this was a gas 'cos we were earning money downtown in the offices, but he would get no job as he was determined to make the scene in music.

Later Bruce introduced us, at the bar, to his new friend Johnny Lyon. This guy was really way out, wearing all the 1920s gear. But he was a nice guy and through the years we got to know him better than Bruce. Southside keeps in touch, and last time he was in town, I showed him your magazine. He said to say there should be more on him though. Just joking, I guess.

If any of you from England are in town, check out Antonio's. You might see Bruce or Johnny. Keep bopping to Bruce over there in England.

Steven J Devillier, New Jersey, USA

Go ahead, Bruce never stops! Roby Piazzalunga, Italy



# COMPE7770NS

POINT BLANK Home Entertainments announce the top entries in last issue's competitions...

## J.C. CONTEST

Thanks to all who entered J.C.'s contest in PB#4: the winner who correctly found 20 errors in the drawing is Greg Turnbull of Sunderland, who wins the original J.C. artwork signed by Bruce.

Runners-up were: Thomas Ohman, Wendy King, Geoff Barnes, Kenny Taylor, Alma Cooper, Eileen Munn, Shirley Leigh, Dave Percival, who each found 19 mistakes correctly; and Linda Gilder, Nigel Hewitt and Dave Land, each with a score of 18. Nice try, folks!

The 20 "correct" mistakes in the picture were as follows:

- |  |  |
|--|--|
| 1. TIME magazine spelt TYME            | 11. B in E ST. BAND incomplete         |
| 2. Extra machine head on guitar        | 12. Rounded corner of ASBURY PARK sign |
| 3. Extra knob on guitar controls       | 13. SOLD OUT spelt SOLD OAT            |
| 4. Rock'n'roll Future: Alf Braithwaite | 14. MIAMI PRACTISED HERE left out      |
| 5. POINT BLANK spelt PONT BLANK        | 15. Guitar lead left out               |
| 6. B Street Band on badge              | 16. The River LP blacker               |
| 7. Clock not at quarter to three       | 17. M.U.S.E. poster spelt F.U.S.E.     |
| 8. No No.5 in Bruce's Top Ten          | 18. White part of shoe missing         |
| 9. BRUCE'S spelt BRUSE'S               | 19. Left elbow longer                  |
| 10. Right lapel button missing         | 20. Nail in poster missing             |

There may be other "mistakes" in the picture, but the above ones are the 20 which J.C. intended. Any others were unintentional!

## How many words can you make from the name SPRINGSTEEN?

Thanks again to everyone who sent in entries: the winner, with 316 words, is Alma Cooper of Bolton; she wins a copy of the CBS Sony import single "Born To Run"/"Badlands". Runners-up include: Dave Land and Sue Switzer with 218 and 209.

Some of the more unusual words found were: ENGINE, GENESIS, PERSIST, PRESTIGE, GENIE, INTENSE, PRIEST, SEER, SIREN, SPINSTER, and SINGER. Enough said!

The most requested song for Bruce to record or perform of his own compositions was "The Promise". Suggested songs by others that Bruce might cover included: "Reach Out, I'll Be There", "It's In Her Kiss", "Little Sister", "I Get The Sweetest Feeling", "Band Of Gold", "Da Doo Ron Ron", "Wild Thing", "I Want You Back", "Hold Back The Night", "I Can't Help Myself", Tom Petty's "The Insider"...get the idea, Bruce?

## Anagram Competition

This issue, we'd like you to find as many complete anagrams as you can from the words BRUCE SPRINGSTEEN AND THE E STREET BAND. The best one(s) in our opinion will win a copy of Beaver Brown's "Wild Summer Nights" 45. You've got until 23 September 1982...



# Collectors Come Out Tonight!

POINT BLANK continues its Bruce Springsteen discography. Part two:

<u>ALBUMS</u>	<u>UK cat. no.</u>	<u>Date</u>
GREETINGS FROM ASBURY PARK, N.J.	CBS 65480	9/3/73
THE WILD, THE INNOCENT & THE E STREET SHUFFLE	CBS 65780	22/2/74
BORN TO RUN	CBS 69170	10/10/75
DARKNESS ON THE EDGE OF TOWN	CBS 86061	2/6/78
BOXED SET OF FIRST THREE LPs	CBS 66353	1979
THE RIVER	CBS 88510	10/80

Promotional releases from the above are the most sought after records for any Bruce Springsteen collector. Columbia released the albums with white inner labels and "For Promotion Only" stamped on the sleeve in gold lettering. Apparently no copies of the first two albums were released with white labels, although copies with the gold stamp on the sleeve do exist. The original promotional copies of "Born To Run" had the lettering on the front written in script style. No credits or lyrics appeared on the sleeve and the photograph on the inside of the gatefold was much larger than on the copies put on general release. CBS's promotional albums tend to be a lot less attractive: the albums come in a plain white sleeve with the artist's name and record title stencilled on the inner sleeve. The records have plain white inner labels with a copyright notice taped on. Columbia pressed a picture disc edition of "Darkness On The Edge Of Town" for promotional purposes in 1978. In limited numbers, it is much sought after.

CBS Sony (Japan) have contributed to the collectors' items by releasing two limited edition promotional albums: one is a various artists compilation called "All American Top 100" which contains "Badlands"; the other is a compilation of tracks from Bruce's first three albums. Called "The Last American Hero", it comes in a black and white sleeve, and since only 100 were believed to have been pressed it is the most difficult to find (and consequently most expensive) record for collectors.

CBS Holland released an album named "Rockwork" in 1975 which contained "4th Of July, Asbury Park (Sandy)". This is probably the most interesting of this type of record, since the package contains a booklet with colour photographs and biographies of each artist. "Born To Run" has been the favourite track for compilation collections and appears on three that we know of:-

- (1) "The Heavyweights": Columbia, 1975
- (2) "Front Runners": A Melody Maker LP released in 1975
- (3) We also believe there is another compilation containing "Born To Run": this is a US Army LP made for the forces' broadcasting service. Details of this are very sparse.

Recent compilations include the Asylum triple "No Nukes" (ML 801) featuring "Stay" and the "Detroit Medley" recorded live at the M.U.S.E. New York concerts in 1979; and "As Requested Around The World" (Columbia AS 978), a promotional album including tracks from previous LPs, issued to tie in with the 1981 UK Tour.

Although it seems hardly worthwhile collecting copies of the LPs from abroad since usually the sleeves are the same as the copies available in Britain, Europe and the USA, fans might like to look out for Canadian copies of "Greetings From Asbury Park, N.J." since some of the albums come in a gatefold sleeve - as distinct from the postcard type sleeve which was the original UK release, since replaced by a single sleeve.

One final development in the album collecting field has been the release of Half Speed Mastered recordings. Using recent technological developments, these records are claimed to be of superior sound quality; "Born To Run" and "Darkness On The Edge Of Town" are available in this series.

## 12" SINGLES

ROSALITA / RACING IN THE STREET , NIGHT (P)	CBS Holland 7753	1979
DETROIT MEDLEY / one other song	*ASYLUM 11442	1979
FADE AWAY / HELD UP WITHOUT A GUN , BE TRUE	*COLUMBIA	1981
THE RIVER , BORN TO RUN / ROSALITA (P)	CBS A13-1179	1981

(P = Picture sleeve, \* = Promotional release only)

Some of the Dutch 12" 45s may have contained a 12" x 24" black and white poster of a photograph of Bruce and Clarence from 1975.

The "Detroit Medley" 12" was released to promote sales of the "No Nukes" album. The artist featured on the flip side is Jackson Browne.

The initial pressing of "The River" in 12" form featured the credits on the sleeve as "The East Street Band" and "The East Street Shuffle". The error was spotted and subsequent pressings featured the correct legend "E Street" instead.

## IMPORT SINGLES 1973 - 1981

An area which has proved popular with Springsteen collectors is foreign 45s, basically because these come in very attractive picture sleeves (in particular, Japanese pressings are also considered to be of superior quality). Until the release of the "Born To Run" album it appears that the only 45 release outside the USA was in Germany, where "4th Of July, Asbury Park (Sandy)" b/w "E Street Shuffle" was released with a picture sleeve. "Born To Run" and "Tenth Avenue Freeze-Out" were released with picture sleeves in Holland, Germany, Spain, Italy and Japan.

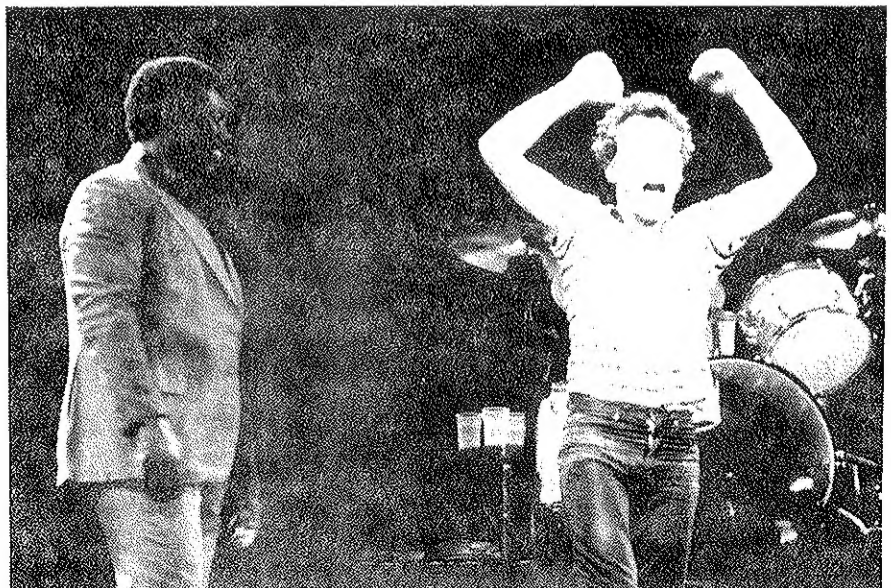
CBS Holland issued a 12" version of "Rosalita" b/w "Night" and "Racing In The Street" in 1979. At the same time a 7" single of "Rosalita" b/w "Night" was also put on sale. This record came in an artwork sleeve and was only available for a few weeks before being deleted.

In 1980 CBS Sony (Japan) released "Born To Run" b/w "Badlands" as part of their Gold Disc series. The CBS Sony release of "Hungry Heart" b/w "Held Up Without A Gun" apparently came in two different picture sleeves: one is similar to the European and American copies, the other has a colour photograph of Bruce.

~~~~~

If you know of any collector's items we have not included, please send details!

pic by Geoff Nagle





Paul Lucas

# BRUCE IN BRUSSELS

INTERVIEW  
BY  
**MARC DIDDEN**  
TRANSLATION:  
RIA  
**AESCHLIMANN**

Is it possible to describe how tonight's concert was different from your previous one? Or was it almost the same and is it only the reaction of the audience which is different every night?

BRUCE: The reaction of the audience is undoubtedly different every night, but that makes every concert different; if a concert can really be called successful then that's at least 50% thanks to the audience. And tonight it was an excellent audience. No, I don't say that every night, I only say that when it really is the case. I could feel it right after the first song. When in such a packed hall, where there are thousands of people who have never seen you before, you can quietly sing an acoustic number, without constant cries of "Brooooo" and "Rock and Roll" then you know right away that they have come to listen and that they want to make a good concert of it.

Now you may think that we have a totally willing audience before us every night, that people who have bought a ticket for Bruce Springsteen and the E Street Band must certainly be fans of us. But experience has shown us that that is not true; there always are a number of people in the audience who have come because they know us from nearby, or because they go and see everyone who sings in English or makes a lot of noise, or because they want to see that so-called stage wonder fall flat on his face. If there are a lot of those people in the audience, we have to use quite a lot of energy sometimes to win the crowd and what may happen at the cost of the others. Although I'm not sure that the audience ever notices it.

But it does happen that you cannot

really build a concert together with your audience, like it was the case tonight, but that you have to fight against it. We had that happen to us at the beginning of this tour in some German cities. There they really were staring at us as if we were Pink Floyd and then I decided to force a breakthrough by doing a number of rockers, six or seven of them right after one another, at maximum volume and without any comment inbetween the numbers. This had a result, but it was kind of creepy, because when I later started doing some slower numbers, they screamed for more rockers! That's why I thanked the Belgian audience twice tonight for being so quiet during the slow songs, I really appreciated that. Not to mention the fact that they joined in on the whole first verse of "Hungary Heart". That really knocked me out, because that can't be easy for non-English speaking people. That everybody also seemed to know "Because The Night" and "Fire" also surprised me; I really didn't know that Patti Smith and the Pointer Sisters were so well-known here. Those are the pleasant surprises you encounter when you visit a country for the first time. But I know it already, I will be back.

With the same show or a different one?

BRUCE: The same, but different. The only thing I know for sure every night is with which song I'm gonna start every set and with which song I'm gonna end and inbetween I usually do any of the 50 songs which we rehearsed for this tour. Tonight was the 84th show of this tour, but we have never played the same set on any of those nights. There are at least 4 numbers which I assign as kind of surprises to the band every night. That keeps the suspense in; I don't



want my musicians to turn into puppets who play the soundtrack for a concert behind my back. I want them to work with me and I know that's what they want too.

When we visit a country for the first time the roadies usually do something funny. They didn't do anything in Germany, but then there it was no fun. In one theater, and God, I don't know anymore where it was, 'cause all those German names sound the same to me, the audience wasn't even allowed to stand up, let alone dance. The owner of the hall came to me before the concert and said, "Please, not too wild! I have just installed new seats for 100,000...what's it they call their money over there? I nodded yes and added: "If one seat gets broken, I'll pay for it," and he was happy with that. Mind you, I don't have anything against Germany. In Berlin the concert was beautiful.

What does "fan" mean to you?

BRUCE: Look, I am a very big fan myself. I have the mentality of a fan. I can't hear a bad word about Elvis Presley, Hank Williams, John Fogerty, Jackson Browne, Southside Johnny, because I am a relentless fan of all those people. I would take great pains to meet all of them, in so far they are still alive of course. In fact I did go very far once. When I played in a club in Memphis in 1977, me and Miami Steve once drove out to Elvis Presley's house, to Graceland. It wasn't long before a guard caught us and wanted to call the cops. "But don't

you know who this guy is, that's Bruce Springsteen!" Miami Steve said, but he was totally unimpressed. "Even if you were the Pope from Rome, you'd still land in jail," the man said, "nobody just breaks into Elvis' house like that." Then I had this idea: I said I was on the cover of Time and Newsweek. I said that a little against my will, but it had effect. He immediately treated us with respect and told us that he really would have liked to introduce us to the King, but that unfortunately Elvis was in Los Angeles. But he would tell Elvis we had been there, and if we would make the proper request, Elvis would certainly want to see us. Now there was nothing else I wanted more because I had written a song for him and I wanted him to hear it. Which one? "Fire". I can just hear him sing it. I sent him a demo of it but he died before it arrived. Then I decided to give the song to Robert Gordon because his voice is a little like Elvis'. When I hear him I kind of get the impression that Elvis is singing it.

"Fan" to me means what I said about me and Elvis: to love someone unconditionally because what that person is doing makes part of your own dreams come true. That I loved Elvis so much has something to do with more than just his music. I fell for his personality, for everything Elvis stood for. But that admiration of course would never have existed without that basis of his music which was as strong as iron. When you listen to "Mystery Train" just once then you can forgive that man all the garbage he made during his Las Vegas period. Elvis was destroyed by his manager; the Beatles were destroyed by their manager, and damn it, I

## "My fans are my employers"

was almost destroyed by my manager. But fortunately I hit back in time.

My fans are my employers. They see to it that I can do what I want to do. That's why I think it is so terrible that I can't think of any system which would allow ALL my fans to attend a concert. I try to take care that the distribution of tickets happens as fairly as possible, but I'm beginning to believe that there really is no such system. The only thing I could do is to keep playing in the same city until no-one would come and see me anymore, but then my tours would take three years and I don't think I could demand that from my musicians.

I don't want to play for fans ONLY, because then I would be preaching only to the converted. I'm willing to take on any audience and I want to convince everyone who likes good music that I can make good music. I don't want everybody to faint when they hear my name, but I would like everybody who talks about me to at least have seen me. After that "Born To Run" hype I had to read the most awful things in the press: that I was a sixth-rate artist; that I wasn't capable of anything; that I had been over-rated by Rolling Stone; that I was the new Bob Dylan, but one without talent, and all this time I was in the middle of legal troubles. But I just let it blow over. I always kept on dreaming how it would be when all that was behind me and I followed that dream. And now every night when I'm on stage the people who come and see me give me back twice and more of what I give them. And that's a greater feeling than I ever would



Jeremy Benson

be able to put into words.

That's why I don't understand all those artists who announce every two years "I QUIT!". What the hell are they doing in this business if they don't want to perform? Who wants to make records, for God's sake? What can be more boring than such a colourless, odourless, air-conditioned box and having to sing songs into a microphone when they are made for the people out there? Then I'd rather go and sing them out there right away. If ever I'm gonna make any announcements like that it will be "I'm not going to make any more records" rather than "I'm not performing anymore". I'm gonna perform till I get plagued by gout and then some more. I'm gonna perform as long as I can do so without losing my decency. As long as I don't change into a parody of myself; and if I ever end up doing that then I count on my good friends to tell me so.

When I make a bad record I can objectify that, then I can say "the studio was bad", "the pressing was bad", "my voice was bad", "the songs were bad" or something like that, but when I have done a bad concert I cannot find any excuses. Then I really feel like banging my head against the wall, then I am literally sick to death. When I used to play in bars down in Jersey or further out, we usually had to sleep in the car afterwards before we drove on to some other place; and if we had played well I slept like a log, and if we had played badly I didn't sleep at all. And it's still that way: when I have the best suite in the Hilton, where I can sleep between satin sheets and on a

## "I consider "Darkness" a failure"

feather bed, I still toss and turn all night long if the concert was not to my liking. Then in my mind I play a film of the concert and try to find what went wrong, and I won't get any sleep till I find the answer.

Do you also tape your concerts to look at them afterwards or to produce a live LP from them eventually?

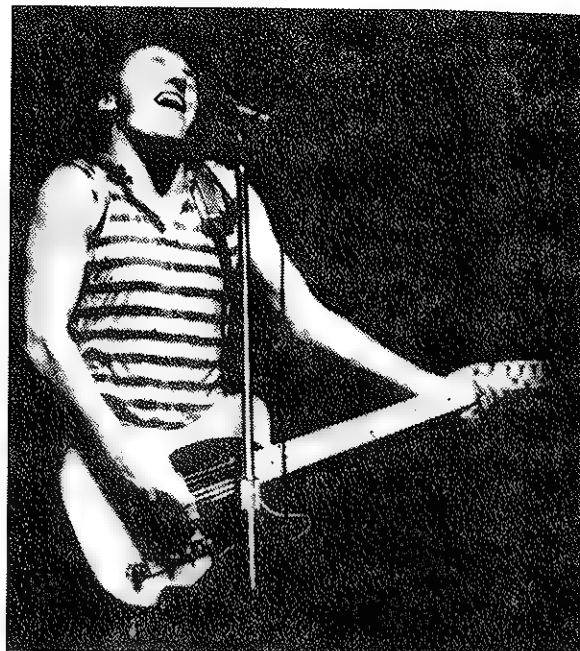
BRUCE: We don't tape every single concert, but sometimes we do; not for a live LP since I still find it much too early for that. I have this live reputation and I cannot allow myself anything less than to produce the best live LP ever. Perhaps I have to make another 5 LPs like "The River" and then compile the best songs from those.

But you just said you don't like to make records...

BRUCE: I HAVE to make them because they give a direction to your songwriting. Because they show where you are heading. And I do like to make records since "The River". I don't think that any of my previous records really show what I can do. Certainly not "Asbury Park", and "Darkness On The Edge Of Town" even less. I simply consider the "Darkness" LP a failure. "The River", that's me. That's the best I can do.

You sang a couple of covers tonight; apart from the famous Mitch Ryder Medley, two by John Fogerty: "Rocking All Over The World"

Geoff Nagle



## "I'm gonna perform as long as I can"

and "Who'll Stop The Rain", one by Woody Guthrie: "This Land Is Your Land". Why do you sing covers and why those particularly?

BRUCE: I sing covers because I am a fan, of Mitch Ryder and of all the good music from that time, and of John Fogerty, who is a very underestimated personality in the States especially. In America they look upon him as the frontman of a bubblegum group, Creedence Clearwater Revival. Around the time of C.C.R.'s breakthrough in the U.S. there was this mentality of "everything which is successful stinks", and Creedence were terribly successful. They had several hits in a row and I would sing all of them if only that wouldn't be a little embarrassing: "Travellin' Band", "Bad Moon Rising", "Fortunate Son", "Green River", "Proud Mary" - they are all as solid as rock. I love to pay homage to a man who can write such songs. And I hope that when he hears what I do with his music he will come out of hiding and move back into the studio (laughs).

We hear that's what happened in the meantime...

BRUCE: Oh, great then. That leaves Woody Guthrie. Why do I cover him? Because that is what is NEEDED right now. Everybody is in sack and ashes in my country these days. After Watergate, America just died emotionally. Nobody trusted nobody anymore, nobody had any hope left. People were so horrified when they learned of the large-scale corruption in the land of the brave and the free that they stayed in their

houses, scared and numbed. Why should you trust your neighbour if even the President turned out to be a villain? Why should you trust anyone anymore? Suspicion and fear became the ingredients of our society. Everybody had five double locks installed on their doors, afraid that anyone could just blow them away. Unfortunately John Lennon had to learn the hard way that it sometimes does happen; that your fans can kill you, that a little more suspicion and fear might have been justified. But I refuse to confuse the exception with the rule. A small percentage of the American population is violent, but I want to give a little hope to that other, much bigger percentage, and I can do that among other things with a song like "This Land Is Your Land". I just read Woody Guthrie's biography and I do believe that man and the ideas he stood for are not known enough in our country. "This Land Is Your Land" is being sung as a sing-along song.

Here Trini Lopez had a hit with it, of all people...

BRUCE: What few people realise is that it is a politically charged song which Guthrie wrote because he was so mad at Irving Berlin's "God Bless America". I sing that song to let people know that America belongs to everybody who lives there: the blacks, Chicanos, Indians, Chinese and the whites, no matter what the Ku Klux Klan may think about that. You know what gave me such a thrill tonight? That the whole audience went "boooo..." when I said the words "Ku Klux Klan". I never got that

it's about two people who leave town in their car to go and truly love each other for the first time near a lake. I find it hard to say that "Spirit In The Night" is about cars. To me cars mean action and Rock 'n' Roll is action too. I connect those two. I don't really like this image of Bruce Springsteen the Car Freak. They once offered me the main part in the film biography of James Dean and of course I was quite honoured, but I don't want to be pinned down for the rest of my life on that one image of how, just like Jimmy, I'd go up in flames with my sports car, like a True Hero of this time...besides, I used to dislike cars. That was because of my father: he was obsessed by cars. When I would be listening to records in my room on Sunday, he would come and bang on the door: "Come on Bruce, let's go for a ride!" and then, no matter how much we disliked it, my mother, sister and I had to tear across the highways because my father thought it was the most beautiful entertainment. I think he liked to show off his car because he had worked so hard to be able to buy it. The bad thing was that he liked to drive so much we never stopped anywhere. We would drive around the whole damn Sunday and come home in the evening all exhausted. And he would just beam. Perhaps that kind of action was the only thing he needed after working the whole week at his machine in the plastics plant...but I'm getting sentimental...

That's OK at this hour. There's quite a bit of sentiment on "The River": in songs like "The Ties That Bind" and "I Wanna Marry You" you explicitly talk about married life, but

## "I've only just begun to write"

reaction before. That strengthens me in my conviction to strike out against those kinds of people, even though there are some people who try to discourage me from doing this. They are afraid that the Ku Klux Klan might try to get me for that some day, but I wanna take that risk. There must be someone who will stand up to those bastards. Well, my profession puts me on a stage and I use that opportunity to accuse dangerous racists like the K.K.K. Guthrie and Dylan had the courage to comment on all that happened in America in the 50s and 60s. Marvin Gaye wrote his "What's Goin' On", a song which is not to be misinterpreted either. It's time that someone took on the reality of the 80s. I'll do my best.

Let's hope that you won't completely give up your songs about cars. Why in fact do you sing about cars? They are beautiful, fast and strong, certainly, but you might also say that they smell bad, are responsible for manslaughter and cause nothing but trouble.

BRUCE: (laughing) So they are just like people and that's why you can sing about them. Besides, I would like to correct a misunderstanding. I don't sing about cars. I sing about the people in those cars. For me those cars are simply a metaphor, to create action in a song, a means to create an image, to provide the surroundings where the characters of my songs meet each other. I have been doing that since my first LP. If you've listened carefully to "Spirit In The Night" you'll know that

the man-woman relationship is also the centre of the rest of the songs. And the back cover photograph even shows a bridegroom and five brides. Getting itchy feet?

BRUCE: I still don't intend to get married, if that's what you're hinting at, but I do intend to take a more sentimental stand in my songs. Now that can mean that I'm gonna dig up old songs which are about "boy meets girl", but also that I may write some songs myself which will dig very deeply into what a man and a woman do to each other when they decide to tell each other "I LOVE YOU". What implications those couple of words can have. How much you have to give of yourself to the other, how much you have to give up to make a relationship work. What it means to make a baby, to bring someone into this world who is half yours and half the other's. Someone who later might call you to account for that. I have the impression that I have only just BEGUN to write since "The River", that I have touched upon matters which will never leave me without inspiration: love, hate, sex, hypocrisy in marriage, adultery. Matters about which so far very little really pressing things have been said in Rock'n'Roll. I know I have to do that, even if that means I must use my damn songs about cars for that! The old John Ford had a dance scene in every one of his movies and a fool would say that they were all the same. But for him those dance scenes were only a means to word something. Just like those cars of mine are only a means. When John Ford grew older, his dance scenes grew more bitter and they also always



said more about how he saw people. I hope I can succeed in that too. Not that I believe in bitterness, but I believe in reality. And perhaps I will also write a song about two old people in an invalid car and that song might say more about love than the story of two hot lovers chasing each other in the hay.

Like "Spirit In The Night". Why is it that you sing nothing from your first LP? Do you consider that period as closed?

BRUCE: Sometimes I still do "For You", but I don't think that's really necessary. I only do "Rosalita" from the second LP, but apart from that I have very little to do anymore with my first two, even three LPs. I was much too young when I made those. I just talked a lot of nonsense; I didn't have any direction. I sang in bars and I thought I was going to sing in bars for the rest of my life and I thought it might be a pleasant break from the boring work I no doubt would have to do, if I ever found a job that is. Because I could see all that misery coming, all that unemployment. It recently happened in my own family. My sister and her husband had bought a house. They both lost their jobs and the bank put their house up for sale. They were so proud of that house which they had earned themselves that they simply wouldn't call me. I could have just given or lent them the money so that they at least could have kept the house or paid for it. But anyway, I'm still gonna help them, even if they don't know it yet.

That there is such unemployment here also, really surprised me. In America they act like everything is still alright in Europe, but it turns out it isn't. Yesterday I walked a little around town and talked some with people so that at least I could get an impression of what's going on here. I don't want to rush to any conclusions but the tone of most of the people I talked to was sombre. I hope I made life a little brighter tonight between 8 and 12.

Your musicians regularly appear on other people's records. You even took them in the studio with you to accompany Gary "U. S." Bonds on his new LP. Why did you take Bonds up like that? Feelings of nostalgia?

BRUCE: I am not a nostalgic person, I am a fan. And it hurts me to see someone I am a fan of, waste away in the dull nightclub circuit where I picked up Gary. He has plenty of talent and I only put him back on the tracks. I have to do that. I feel it is my duty. But that does not mean that I am not interested in what's happening right now; I follow everything and when this tour is over I'm gonna go to a friend's record shop in my neighbourhood and buy everything which is worth buying. But an incredible amount of good music was made in the past 30 years or so and I want to know all of it and I want to honour those people who made that music.

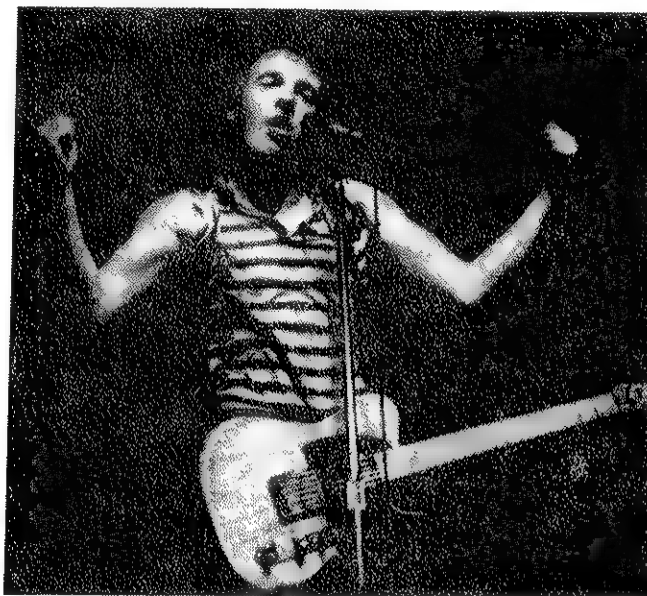
Sam Cooke once made a gospel LP which has the most beautiful song I know, "The Last Mile Of The Road". No-one can tell me that gospel is passe. At the beginning of "Badlands" we play a small part from "Once

Upon A Time In The West" by Ennio Morricone. That's not rock'n'roll, but it has a beauty which I only realised when last week in Lyon thousands of people - Italians, they told me - started humming it. If I want to convey something then it's the feeling I had then: that music may probably not change the world, but perhaps a part of the world, and for a while...

What do you think? Is that an answer? Or are you tired?

I am, yes, but obviously he is not. Springsteen gives interviews like he gives concerts: without breathing space and like you were the first person to whom he tells it all. It is 3.30 a.m. And it is pouring with rain. But I don't feel a thing.

Geoff Nagle



**"MUSIC MAY  
NOT CHANGE  
THE WORLD,  
BUT PERHAPS  
A PART OF  
THE WORLD,  
AND FOR A  
WHILE....**

**It's time someone  
took on the  
reality of the '80s."**

# REBORN TO RUN

In the wake of the E Streeters' autumn 1981 US Tour, Dave Marsh's Springsteen biography, "Born To Run - The Bruce Springsteen Story", was updated (including two new final chapters on "The River" and the 1980-81 Tour and the correction of some errors) and published as a pocket-size "mass-market" edition in the States, with a UK edition to follow, tentatively due mid-1982. "It looks so shockingly thick and substantial, I actually much prefer it to the original," writes the author. NEIL HILTON marks the occasion with a view to converting a friend:

## WHAT'S IT ALL ABOUT, SALLY?

There are four essential parts of "Born To Run - The Bruce Springsteen Story": the photographs, the Introduction, chapter 16, and the closing quotation (in the UK edition) from Thomas Wolfe.

The photographs would stand up as a book on their own. Reproduced in black and white, they capture the artist at work, play and creation, while rarely seeming to be posed.

The term "black and white", however, implies a clear-cut simplicity that fails to do justice to the emotional impact of many of the pictures. The products of the black and white technique and the implications of the term create a stark contrast that is one reason for the rejection of colour reproduction. There is also a second, infinitely more important reason for this rejection. Colour is not appropriate to the world of Bruce Springsteen, it robs that world of its drama and mystery as surely as daylight steals the night.

"Independence Day", Dave Marsh's introduction to the book, comes as close to speaking my mind as I could ever hope to. Rock songs and attitudes have changed, and maybe are still changing, my life. I'm a more confused person than I would have been had I not listened to rock and roll; I hope I'm also a more honest and open person. Rock "saved" me in that it prevented me from donning a suit of beliefs that would have insulated me from the need to make decisions about life.

If someone asked me to change their life, I would put them on a desert island with one record: "Darkness On The Edge Of Town". If they were the kind of person who laughed with a friend all the way through "The Exorcist" because they couldn't bear to be alone with that film, they would soon be searching for footprints on the beach.

I can't add anything to what Dave Marsh says about the album. What I feel about the relationship between a father and a son is too personal to discuss here, save that I know if I ever have a son he will end up looking at me in exactly the same way that I look at my father. I pray to God for daughters and ask him never to stop me "racing in the streets".

On to Thomas Wolfe, who sums up the story so far. When you're a kid you always look forward, you always say "When I'm a man..."; but when you are a man you look back with nostalgia, and once you've done that you can never look forward in the same way again. You've recognised the shadows that will fall across your grave.

To draw some sort of a conclusion, I'd have to say, in the words of the old cliché, that Bruce is "singing my life with his words". I reckon that if you went to the beach you would find that it was covered with footprints.

Amen to a magnificent book.

# ★ L O O S E ★ E N D S ★

Gary "U.S." Bonds  
The Venue/Hammersmith Odeon, London  
14-15 August/24 November 1981

If one had compiled a list last year of those faded rock singers likely to return to the glare of public attention, Gary Bonds would not have been standing anywhere in line. However, thanks to the well-documented fairy-tale arrival of the Jersey Kid at a roadside disco, Bonds is once again cruising along in fine rock'n'roll style.

He proved to us Brits last summer that he can do more than drag a few hoary chestnuts (his old hits) out of the closet when he punched home two cracking sets at The Venue which turned the whole place into a resounding hall of jive. Even the ever-so-cool cats allowed themselves the indulgence of gently tapping their toes.

Several months later Gary repeated (verbatim!) those performances at Hammersmith when he came on just as strong with his E Street-clone band.

Bonds is essentially a club performer who can't quite believe his re-emergence into the rock'n'roll arena, and may even feel guilty for his recent easy ride (he continually mentions Bruce-as-saviour throughout the show).

One feels that, although his voice is more than adequate and is especially good on the soul-ballads, he will only ever be as good as his songs (written by others) and his excellent band (snatched off E Street).

Clearly many in the audience are feeding off Bruce at Bonds' shows (witness the T-shirts), but there is a limit on this type of experience.

Bonds himself has said that he is unconcerned if he outlives his second bite at the cherry. If Andy Warhol is correct in his assertion that everyone will be famous for 15 minutes, then old Gary should manage at least an hour and a half.

Between The Lines  
Joan Micklin Silver  
1977

"Between The Lines" is a loaded, witty and unpretentious film which has never got a major distribution deal, and is thus confined to the precious circuit of arthouse cinemas.

It concerns a group of young Americans (they could loosely be called hippies) who run an anti-establishment paper in Boston. They reach a crisis point in the newspaper's production when they are confronted by the desire of a local fat-cat to buy out the paper and by the lure of big money. This will naturally entail the imposition of a conservative consensus on the paper.

The situation is made all the more fragile because some of the staff (a few of whom harbour secret ambitions to become major league writers) feel they are now only marking time and that the paper has lost most of its radical impetus.

If all this sounds like yet another outpouring of radical chic, it most certainly is not. The movie has a tremendously buoyant sense of humour and biting wit. Many of the characters are stereotypes and caricatures, from the self-centred would-be novelist (of the All-American-Boy type) to the cruising black pop columnist who must be seen to be funky at all times. The satire is heightened when a local thug smashes his way into the newspaper office and proceeds to fling typewriters around whilst describing his activity as pop-art.

The inclusion of Southside and the Jukes playing four numbers in a local club will be of interest to Asbury obsessives.

This is a film which will hook you from start to finish. Laugh? You most certainly will.

BARON DE BEAUVOIR



# RUNAWAY AMERICAN DREAMS

Atlantic City  
Louis Malle  
1980

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Any Bruce-fan wishing to sense some of the flavour of downbeat New Jersey ought not to miss Louis Malle's excellent "Atlantic City".

In this film Malle lends a lazy European eye to essentially American themes and dreams in a way which seems to elude most US directors.

Burt Lancaster has been dragged out of retirement for the occasion as the down-at-heel, has-been gambler and hustler who has (mis)spent his life wheeling and dealing in Atlantic City, which stands after Vegas as America's No. 2 gambling centre.

We never know whether Burt really was the King of Gambling or the Master of Disaster, but he certainly knows how to convince others (particularly the ambitious young girl he later takes on a madcap ride) by his delusions of grandeur.

Burt-being-Burt is sufficient to turn his role into a memorable performance, and he shows us his ability to amuse when he boastfully guns down two hoods and so whisks his impressionable young girlfriend on a crazy drive to Florida.

At the centre of this activity is the trashed and tarnished character of Atlantic City itself, to which Burt is irresistibly drawn. It does indeed seem a town full of losers but (through Malle's romantic gaze) they are people content with their lot. The American Dream (lost and found) is always nudging its way into the script.

Anyone who wants a taste of boardwalk-life should see this film and will realise what Bruce was anxious to escape all those years ago.

American Dreams: Lost And Found  
Studs Terkel  
Hodder & Stoughton, 1981

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Studs Terkel is an acknowledged US author (and presenter of a daily Chicago radio show) who has written a book of utter fascination to anyone with more than a passing interest in American history and culture.

"American Dreams: Lost And Found" is the book, with its self-explanatory title. Terkel has spent some years interviewing and conversing with Americans from all walks of life and every social stratum. He has an uncanny knack of persuading complete strangers to bare their souls to the author and the reader. He speaks to both the rich and poor, known and unknown, most of whom speak freely about themselves, their families, feelings about life and America.

On every page of the book lurks the American Dream, which makes a deep impression on all these assorted lives, enriching some and taking its toll on others. A fascinating read.

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JOHN MARRIOTT

# BOSSWORD

ACROSS 1. What you would find on the edge of town

5. The \_\_\_\_\_ that bind

8. A cold road (5,6)

9,24 & 3,15 DOWN. He streets in tout (anagram)

11. Bruce seemed reluctant to do this in the UK

12. Two of them get the job done

14. "Pomp rock" band (nothing to do with Bruce!)

16. The E Street

17. A lot of people in one place at the same time

19. At the end of the day I'm going to \_\_\_\_\_ it down and throw it away

20. Master of the Universe

23. Base player

24. SEE 9 ACROSS & 3,15 DOWN

25. Man who put Bruce on the road to fame and fortune

DOWN 1. Bruce song The Knack include in their stage set (4,4,4)

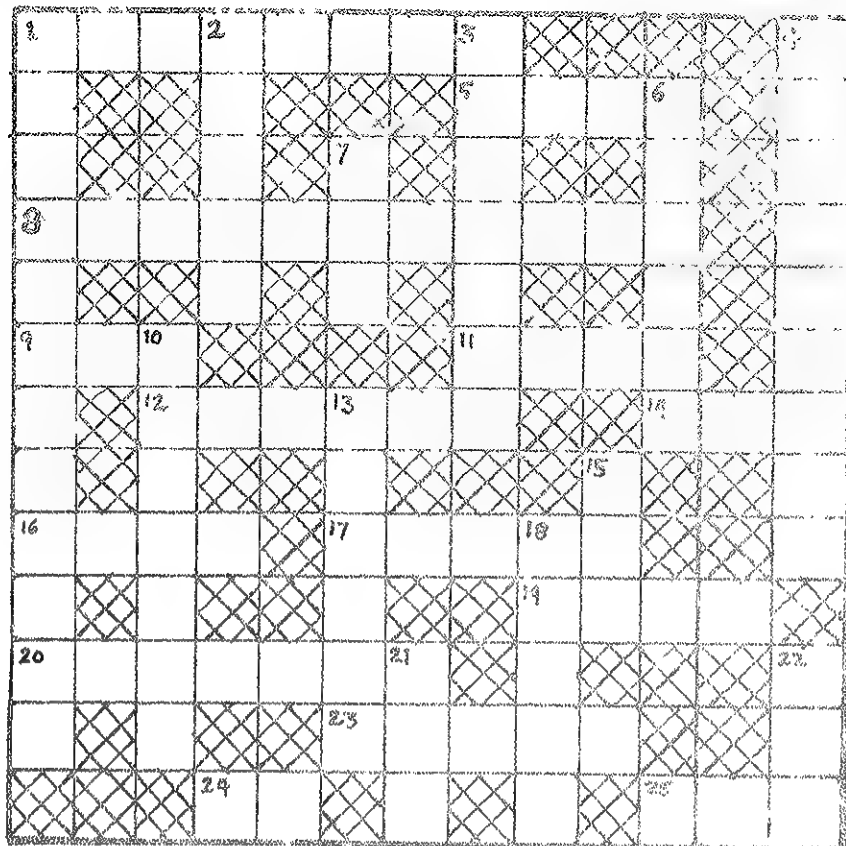
2. A character who returns home 3,15 SEE 9,24 ACROSS

4. SEE 21 DOWN

6. A drink but not a hit single

7. You can steal them, drive them and crash them!

10. A road with an invitation to fulfilment



13. After washing up

15. SEE 9

18. Wild Billy has a touching

21,4. US city, scene of one of Bruce's best shows (3,9)

22. The man who keeps the beat

KEV PENNEY Answers next time!

Geoff Nagle

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photo-issue (# 6-7) \$6.00 inc.  
p&p: P.O. Box 171, Bogota,  
N.J. 07603, USA

## NOTICES

STARTING A petition to have  
Bruce Springsteen and the E  
Street Band play at the  
Meadowlands Arena, if  
interested send name and  
address to Patty Picone, 619  
12th Street, Union City,  
N.J. 07087, USA

Send ads for FACTORY to:  
POINT BLANK, 64 Rozel Court,  
17 De Beauvoir Road, London N1 5ST. SAE/IRC for confirmation of ad



\* \* **ATTENTION** \* \*

# **BRUCE SPRINGSTEEN COLLECTORS!!**

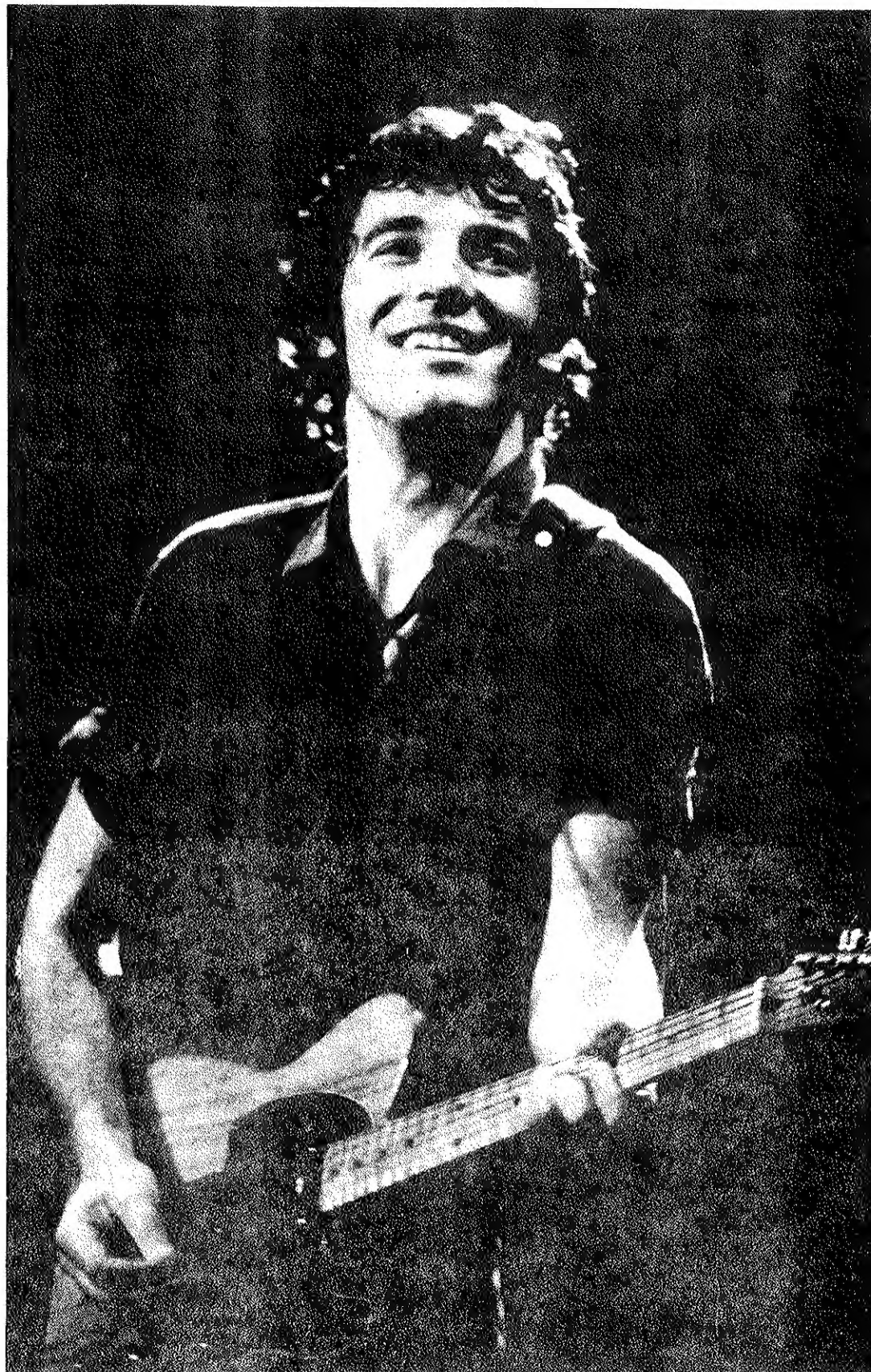
I am looking to trade or buy any Bruce Springsteen related items. These items include:

Original slides & photographs, official Tour T-shirts, posters (promo posters advertising the concerts), record store promo material, interviews and reviews on video, and magazines (originals only, please - no photo-copies), picture sleeve singles and promo discs, ticket stubs, badges, and any rarities from the 1975 Dutch, Swedish and British shows, especially the "famous" poster which Bruce reportedly ripped down, etc, etc.

I have several interesting items to trade so please send me your lists. All responses will be answered!!

I plan to travel through England and Europe this summer and would

appreciate meeting any serious collectors in person for possible exchanges. Cheers!!



*Lawrence Kirsch/Sparrow Photos Ltd.*

**SPARROW PHOTOS, Box 172, Outremont, P.Q. Canada H2V4M8**

# THE WAY

The way your heart beats when I hold you tight  
The way you sigh when we kiss goodnight  
The way the wind blows through the trees  
Well hey, that's the way you belong to me

The way you warm me baby when I'm cold  
The way you make me want you body and soul  
The way the rivers run to the sea  
Well hey, that's the way you belong to me

The way you soothe me when I'm in pain  
The way you make the blood rush in my veins  
The way the winds rush through the trees  
Well hey, that's the way you belong to me

When I lose faith you take my hand  
The way you make me feel like I'm a man  
The way the sun belongs to the sea  
Well hey, that's the way you belong to me

The way you make me feel like I belong  
And if I could girl though I know it'd be wrong  
I'd lock you deep inside till the last rains fall  
And hide you from the emptiness of it all

Sometimes at night I lie awake  
I pull you close and feel each breath you take  
The way the rivers belong to the seas  
Well hey, that's the way you belong to me  
Well hey, that's the way you belong to me

Bruce Springsteen c. 1977

## TWO HEARTS.. IN TRUE WALTZ TIME

Well the first frame finds her running  
But the night pushes her deep within the tunnel  
She camouflages herself in dayglo paint  
And sings her love songs through a funnel  
And she clings to the walls like a cat who calls  
The shots for life and for death  
Wearing nothing but the make-up she uses  
To try and cover up for herself  
Well if she can't hide her sword  
She gives no terms for surrender  
'Cause she's living the Third World War

The Tunnel Police, they steadily increase  
The search for where she hides her kid  
She swings on a vine across the State Line  
They measured the length of her skid  
She never goes back to do something she didn't  
Or undo something she did  
Smoke streams from the street  
And the night is complete  
With a long and fiery belch  
She's just another Orphan Annie cartoon

She rides like Caesar, brandishing a whip  
On the hood of his squad car  
As the siren wails she silently sails  
Leaving footprints in the tar  
Oh she breaks with the dawn  
And by morning she's gone  
Leaving nothing but another night  
She returns to her home  
Like a dog returns to a bone  
Another unsatisfied wife

And there's little Booth  
Secure from the truth  
He wants her more than he's got the guts to say  
'Cause as she needs to be real  
He needs to conceal  
The realness of his place  
So he sings a little song  
And in a chiffon sarong  
She performs a black ballet in space  
But she's just another flop with a fancy name  
And he's just another cop with a pretty face  
So together they commit the ultimate crime  
Two hearts locked in true waltz time

Bruce Springsteen c. 1972 Thanks to Mary



Since the end of the US Tour, Bruce has been restless as usual: he's jammed with the Pretenders in California ("Higher And Higher", no less); Nils Lofgren in north Jersey ("Lucille" and "Carol"); he met up with Vini "Mad Dog" Lopez' old band, Lord Gunner, for "Kansas City" at Asbury Park. Other New Jersey guest appearances include Beaver Brown...Bruce helped raise \$32,000 for Asbury Park YMCA by selling T-shirts for the Meadowlands shows through the radio. In return he was given lifetime membership of the Y...

AS REQUESTED AROUND THE WORLD: Apparently Bruce was offered (and refused) first chance at a special satellite TV interview link-up around the world...meanwhile, in Sweden he won awards in the rock paper "Schlager" for 1981's "Best Foreign Artist" and "Best Live Artist". Bruce came second in the "Rockbear" contest which he won in 1980...

BORN AGAIN: Emmylou Harris recorded a cover version of "The Price You Pay". Her new 45 happens to be called "Born To Run"... Manfred Mann released a shortened, slicker version of "For You", altering the phrase "lick my sores" to "fight my wars"...

GOOD READING TONIGHT: "Musician (Player & Listener) - The Year In Rock 1981/82" and the "Virgin Rock Yearbook 1982" feature articles on Bruce and the band; four Springsteen songs are included in "Rock Lyrics", and paintings in "Rock Visions" and "Oxtoby's Rockers" by David Oxtoby.

Dave Marsh co-authored the Rolling Stone "Book Of Lists", revealing such charts as "Miami" Steve's Soul Top 40, Max Weinberg's favourite drummers, and more: the E Street Band star in categories of "Best Dancer", "Most Eligible Bachelor" (guess who) and "Tallest and Fattest Musicians" (do I have to say his name?); then there's the list of items thrown onstage at a Madison Square Garden, New York show...

Also from Rolling Stone, Linda Botts' "Loose Talk" quotations compilation includes Bruce saying of concerts: "The whole idea is to deliver what money can't buy." Derek Jewell ("A Popular Voice") disagreed: "His group (the E Street Band) is an all-purpose driving outfit but nothing special. The two keyboard players are best; the saxist blows as ugly a sandpaper sound as has afflicted my ears in years." John Hammond, who auditioned Bruce, declared: "I think Bruce Springsteen is the best rock'n'roller I've ever heard, although I still don't think he's made a decent record." Mr Hammond's biography is now available...

Last but definitely not least, the Clarence Clemons philosophy of touring: "Early in the morning airplane whistle blows / Man rises to work and knows not where he goes..." Blowin' in the wind?



# Point Blank



... Bang Bang  
Baby You're Dead